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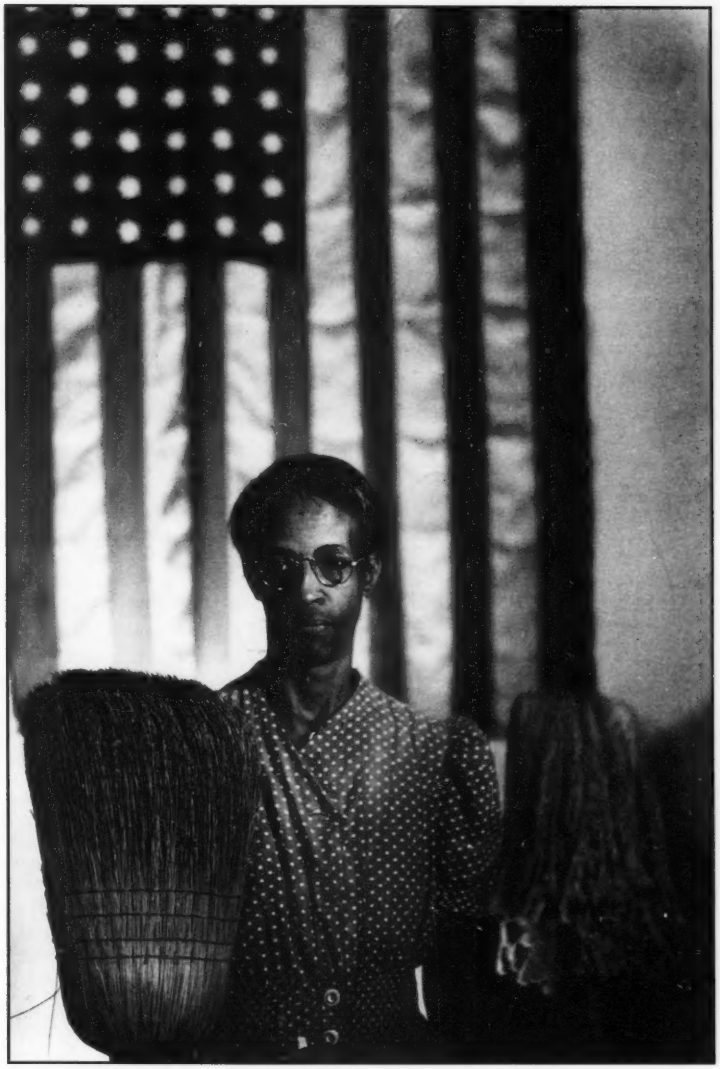

The Gordon Parks Collection

Library of Congress

INFORMATION BULLETIN

Vol. 54, No. 16
September 4, 1995

JAMES H. BILLINGTON
Librarian of Congress

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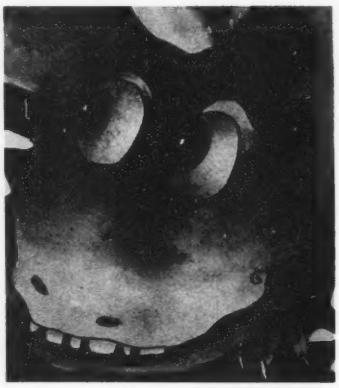

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The *Library of Congress Information Bulletin* is issued biweekly except in August (no issues published) and in December (one issue published) by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the Internet, via LC MARVEL, at marvel.loc.gov, login as marvel.

Comparable institutions and organizations in other countries may arrange to receive the *Bulletin* on an exchange basis by applying in writing to the Library's Exchange and Gift Division. All other correspondence should be addressed to the LC *Information Bulletin*, Public Affairs Office, Library of Congress, Washington, DC 20540-8610 or glam@loc.gov.

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Copyright at 125:

1870 Law Important to Building LC's Collections

During a celebration of the 125th anniversary of the Copyright Act of 1870, Dr. Billington cited the importance of copyright deposits to the growth of the Library of Congress over the last 125 years.

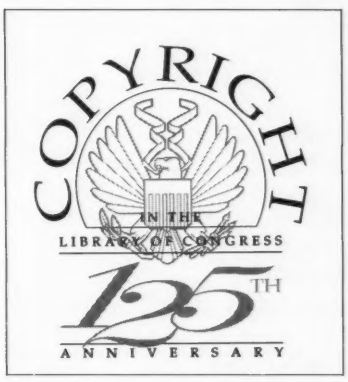
The 1870 act centralized copyright registration and deposits in the Library of Congress, requiring the submission of two copies of copyrighted works.

In the Jefferson Building's Great Hall, Dr. Billington on July 11 praised the Copyright Office's contributions and said the anniversary comes at a "particularly exciting" time.

"We face new challenges with the development of new 'information highway' technology—both in securing intellectual property protection and in the expansion of access to knowledge and information. So we should look at copyright in this new technological context," said Dr. Billington.

"In 1790 Congress passed the first copyright law, and 10 years later, established the Library of Congress. No subsequent legislation was more important to the Library than the 1870 law that finally transferred the 'copyright business' from federal courts to the Library of Congress. The law required all authors, poets, composers, artists, publishers and map makers to deposit in the Library two copies of every work registered in the United States—producing in time a vast permanent archives of American creativity for the benefit of future generations of researchers.

"Protection of intellectual property is, of course, one of the keys to the success of the new electronic superhighway system," he added. "The primary purpose of copyright legislation is to foster the creation and dissemination of intellectual works for the public welfare. The copyright law tries to strike a fair balance between the rights of the creators to control the dissemination of their works and the public interest in their widest dissemination."



Jim Higgins

"We will continue to enhance the collections of the Library not only through transfer of copyright deposits but also through an electronic system being developed that will allow for paperless copyright registration and deposit."

—Marybeth Peters,
Register of Copyrights

Register of Copyrights Marybeth Peters looked to the future in her remarks, saying, "We will continue to enhance the collections of the Library not only through transfer of copyright deposits but also through an electronic system being developed that will allow for paperless copyright registration and deposit. . . . The establishment of an electronic copyright system will be an important step toward advancing the Library's development of its own digital archives and enabling wide access to it."

Joining the Librarian in congratulating the Copyright Office staff members on the anniversary was Rep. Carlos J. Moorhead (R-Calif.), chairman of the Subcommittee on Courts and Intellectual Property of the House Judiciary Committee. He cited "the importance of the Copyright Office to the Library and the work of the office in advancing the principles of copyright in a changing technological world" in remarks that also were published in the *Congressional Record*. He also noted that "by bringing copyright into the Library of Congress the law also provided the basis for making the Library what it is today—our nation's library, whose collections are a reflection of the entire breadth of American creativity."

A prepared statement by Sen. Orrin G. Hatch (R-Utah), chairman of the Senate Judiciary Committee, was read at the celebration by committee counsel Shawn Bentley. In his statement, also delivered that morning on the floor of the Senate, Sen. Hatch described the history of copyright law in the United States and praised the Copyright Office because it "provides Congress with nonpartisan analysis of copyright law and implements all aspects of this law."

Jim Higgins

The Library of Congress Chorale opened the program with "Alleluia" by Randall Thompson.

Jim Higgins

"By bringing copyright into the Library of Congress the law provided the basis for making the Library what it is today—our nation's library, whose collections are a reflection of the entire breadth of American creativity."

—Rep. Carlos J. Moorhead, Chairman, Subcommittee on Courts and Intellectual Property

"It also serves as a valuable resource to the domestic and international copyright communities. The office registers almost 600,000 works a year."

In a statement appearing in the *Congressional Record*, Sen. Mark O. Hatfield (R-Ore.), chairman of the Joint Committee on the Library, said, "It is hard to overemphasize the importance of copyright deposits to the collections of the Library and the resulting growth of the institution. Within a decade after the 1870 statute, the Library's collections tripled. When foreign works were granted U.S. copyright protection in 1891, many works from other countries were brought into the Library through copyright deposit.

"Among the works the Library has received through copyright deposit are the first edition of a Dvorak opera, an unpublished composition by the 14-year-old Aaron Copland, all the network news programs since the 1960s, rare performances by artists such as Martha Graham captured on videotape and important Civil War and Spanish-American War photographs.

"The importance of the copyright deposits to the Library continues today," Sen. Hatfield said. "Some of the Library's most heavily used collections, such as the local history and genealogy collection, would hardly exist were it not for copyright deposit. In fiscal 1994, the value of works received through copyright deposit was estimated at more than $15 million. The acquisition of these works could not have been accomplished through purchasing and gifts." —*Jeanne Smith*

Jeanne Smith is a public affairs specialist in the Public Affairs Office.

Library of Congress Membership Available:
Includes Subscription to* Civilization *Magazine

Associate membership in the Library of Congress, which includes six issues of *Civilization*, is available for annual dues of $20 (see LC *Information Bulletin*, May 2, 1994).

To receive *Civilization*, call (800) 829-0427 to pay by credit card, or send check or money order, payable to *L.O.C. Associates*, to:

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Information Bulletin 94LC01

Ten Cents a Read:

LC Hosts Symposium on Dime Novels

On Aug. 4, 1892, Andrew Borden and his wife, Abby, were hacked to death with an ax. Suspicion centered on Lizzie, Andrew's daughter. She was acquitted but remained popularly condemned. The case inspired popular rhymes and several paperback novels.

Kathleen Chamberlain, an associate professor of English at Emory and Henry College in Emory, Va., said she read so many books about the case from her junior high school library that the librarian refused to let her borrow any more, saying that they were morbid. "Lizzie Borden had become a commodity, with marketable potential," said Ms. Chamberlain.

She was among the scholars and librarians who gathered at the Library on June 9 and 10 for "Pioneers, Passionate Ladies and Private Eyes: The Library of Congress Symposium on Dime Novels, Series Books and Paperbacks."

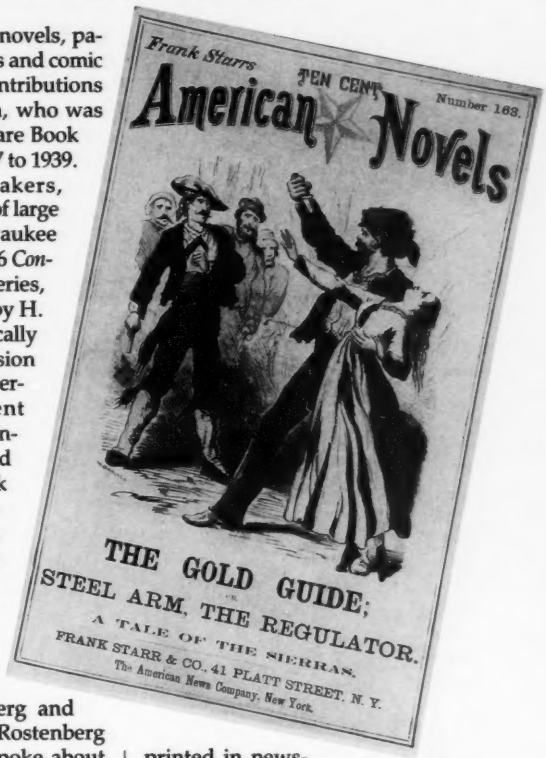
"In 1870 the Library became the location for Copyright deposits. This led to a huge increase in the Library's Americana holdings," said John Y. Cole, director of the Center for the Book, which cosponsored the symposium with the Rare Book and Special Collections Division.

Larry Sullivan, chief of the Rare Book and Special Collections Division, said that the Library has more than 30,000 dime novels and a complete archives of Dell paperbacks.

"We are one of the few research libraries that systematically collects paperback fiction, primary sources for the study of American culture and society," he said.

Clark Evans, senior reference specialist in the division, presented a paper on "Popular Culture Collections at the Library of Congress." Mr. Evans discussed the acquisition and historical development of the Library's holdings of dime novels, paperbacks, pulp magazines and comic books. He noted the contributions made by V. Valta Parma, who was the first curator of the Rare Book Reading Room, from 1927 to 1939.

Among other speakers, Elizabeth Frank, curator of large mammals at the Milwaukee County Zoo, said the 1916 *Conquest of the United States* series, comprising four novels by H. Irving Hancock, graphically detailed a fictional invasion of the United States by Germany and subsequent trench warfare in New England, Pennsylvania and the Midwest. Ms. Frank argued that the books contained all the theses of the war-preparedness movement, whose goal was to beef up American defense during World War I.



Antiquarian book dealers Leona Rostenberg and Madeleine B. Stern of Rostenberg and Stern Rare Books spoke about Louisa May Alcott. Describing herself as "the little grandmother of the Alcott revolution," Ms. Rostenberg said that some 50 years ago she discovered that Louisa May Alcott had produced less respectable though lucrative pulp fiction under the pseudonym A. M. Barnard. Ms. Stern noted that Alcott's popular stories and novels dealt with such matters as hashish experimentation, satanic worship and hereditary insanity.

"Hereditary insanity was one of Alcott's favorite themes," said Ms. Stern, "and a well-suited one for the dime novel."

Lydia C. Schurman, professor emerita at Northern Virginia Community College, spoke about "post office novels," which were pirated, printed in newspaper format and mailed to subscribers at periodical rates, eight times cheaper than book rates. Titles included *A Tale of Two Cities, Anna Karenina* and *The Count of Monte Christo,* which were not protected by American copyright laws.

E.M. Sanchez-Saavedra, a writer and historian, noted that Dickens was astounded to discover, during his first visit to America in the 1840s, that the American market was flooded with unauthorized editions of his novels. "For the next three decades he campaigned tirelessly for international copyright laws, though he died a full 20 years before one was passed," he said.

Alan Pickrell, professor of English at Emory and Henry College, spoke

about L. Frank Baum's Oz series. *The Wonderful Wizard of Oz* (1900) contained feminist elements, surprising for a novel of its time, he said. Witches, both good and evil, ruled the imaginary landscape. The wizard, by contrast, had no real power. Dorothy, not the wizard, overcame the power of the wicked witch. Other books in the series portrayed an entirely female army.

Similarly, the Nancy Drew series depicted women who were strong, intelligent and independent. Nancy Tillman Romalov, a visiting professor at the University of Montana, spoke about the series and the fierce loyalty it inspired in its readers, including Supreme Court Justice Ruth Bader Ginsburg, who said in a letter to Ms. Romalov that reading Nancy Drew inspired her to pursue a legal career.

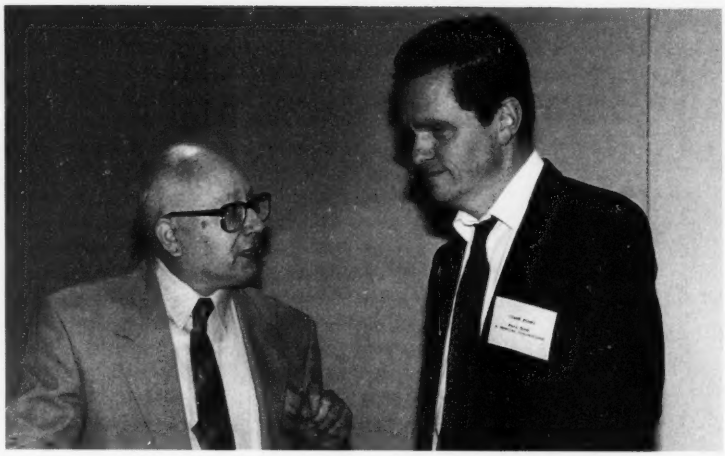
Angela Farkas, a teaching fellow at the University of Pittsburgh, described the 19th century novel *The Bride of the Tomb,* which dealt with the theme of being buried alive, not an uncommon occurrence during that era. The heroine of the book was buried alive, retrieved and kept prisoner in a monastery. She was then committed to an insane asylum, ultimately rescued and free to marry her true love, Lancelot Darling.

"The novel is a narrative of female suffering," said Ms. Farkas. "The woman character is the daughter of a wealthy banker, and the reader is obviously meant to sympathize with her. Though seemingly nothing more than an escapist novel, it reflected realities of 19th century life."

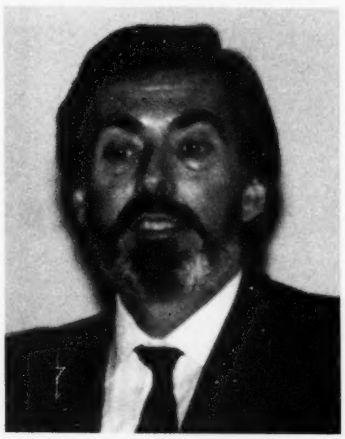
Dr. Sullivan and Lydia Schurman, an independent scholar who helped organize the symposium, will edit the symposium proceedings for publication by the Haworth Press. The book is scheduled to appear in 1996.

—*John Poff*

John Poff is a circulation technician in the Loan Division.



Photos by Yusef El-Amin



Clark Evans (top) chats with Lydia Schurman of Northern Virginia Community College, who spoke on "The Battle over Cheap Novels"; Mr. Evans with Edward LeBlanc, former editor of *Dime Novel Roundup;* and Larry Sullivan, who gave welcoming remarks.

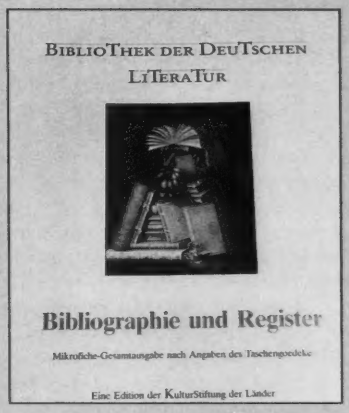
Extensive German Microfiche Collection Donated

An important collection of microfiche from Germany is coming to the Library in several shipments.

When completed, this microfiche, valued at $20,000, will comprise a complete, full-text collection of German literature from the Middle Ages through the 19th century.

In the fall of 1990 the Embassy of the Federal Republic of Germany offered to the Library of Congress, as a gift, a forthcoming set of microfiche entitled *Bibliothek der Deutschen Literatur* to be published by K.G. Saur Publishers in Munich with the support of the Kulturstiftung der Deutschen Länder (Cultural Foundation of the German States).

The first shipment of nearly 2,000 microfiche arrived in April 1991. More than 4,000 microfiche were delivered in June 1993, and over 5,000 more in April 1994. The most recent shipment of nearly 3,000 microfiche has just arrived.



Included with this latest shipment was a reference work entitled *Bibliographie und Register: Mikrofiche-Gesamtausgabe nach Angaben des Taschengoedeke,* an index of the microfiche thus far produced. Information included in the bibliography is indexed by author's name, title of publication, era of publication (from the Middle Ages [before 1450] to the Age of Realism [1850–1900]) and geographic region of publication (by German state, or *Land*).

This bibliography will greatly ease use by scholars and researchers of this remarkable collection, which is available in the Microform Reading Room.

The Library of Congress is the only American library selected for this gift. Copies were also donated to the national libraries of France, Japan and Russia.

—Margrit B. Krewson

Margrit Krewson is the German/Dutch area specialist in the European Division.

Gift of Photos Fills Gap in LC Collections

On June 21 Gloria and John Pedevillano visited the Exchange and Gift Division to present to the Library their gift of a collection of 12 photographs dating from the 1920s and 1930s.

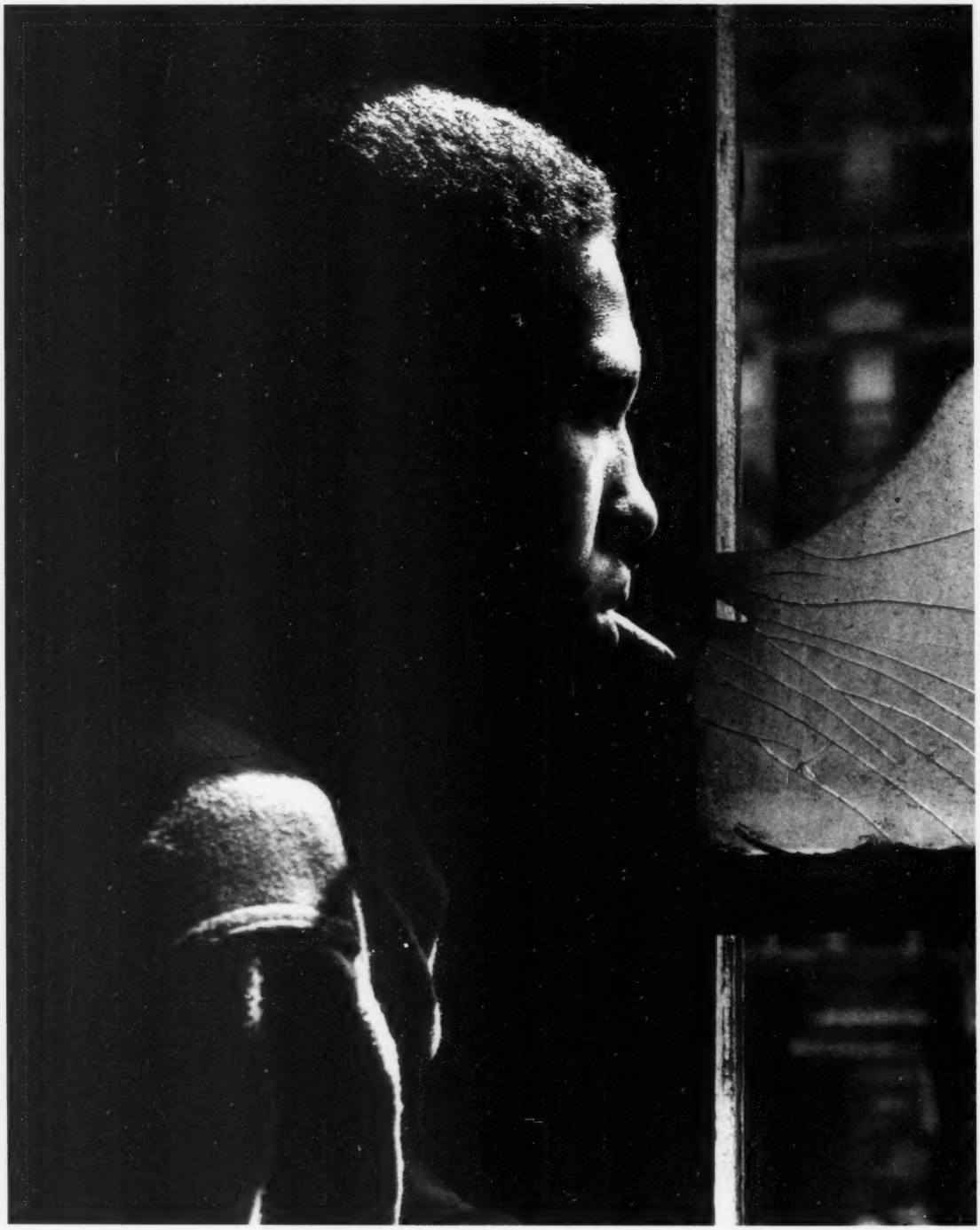
Donald P. Panzera, chief of the Exchange and Gift Division, accepted the Pedevillanos' gift for the Librarian of Congress. Bernard Reilly, head of the Curatorial Section, and Beverly Brannan, curator of photography, represented the Prints and Photographs Division, which will have custody of the photographs, while Peter H. Bridge, senior acquisitions officer, attended for the Collections Policy Office.

Nine of the photographs, taken by one of Gloria Pedevillano's relatives, who served as a missionary, document the work of the Shuntehfu Branch of the United International Famine Relief Committee during the famine in China in 1921. They depict refugees and the distribution of food by the Relief Committee and help fill a gap in the Library's pictorial record of historical events in China.

Yusef El-Amin

Examing the gift are Gloria and John Pedevillano (center), Donald Panzera and Beverly Brannan.

The other three photographs show Ellen Woodward, a government official who served on the Social Security Board between 1938 and 1946.



Renaissance Man:
Gordon Parks Donates His Archives

by Craig D'Ooge

Saying he wanted all his work under one roof he could respect, photographer, filmmaker, composer and author Gordon Parks donated his personal archives to the Library of Congress during a news conference in the Great Hall on July 7.

In turn, Dr. Billington said Mr. Parks honored the American people by selecting the Library of Congress as the repository for his records.

Portraits by Parks: Reed Jackson, Harlem gang leader, New York, 1948; Ingrid Bergman, Stromboli, Italy, 1949. Both photos were taken for *Life* magazine.

"In accepting this gift . . . we at the Library celebrate his achievement and his endurance. We believe, from our vantage point in the closing of the 20th century, that his words, his music, his films and his art matter, and will continue to matter," Dr. Billington said.

In donating his work, which will be transferred to the Library in the coming months, Mr. Parks continued a longstanding affiliation with the Library, one that began in the 1940s with the photographs he produced for the Farm Security Administration and the Office of War Information, now in the Library's collections. The Music Division also has his published and unpublished scores, and the Motion Picture, Broadcasting and Recorded Sound Division has several of his films and television productions.

But there are still some 20,000 pages of manuscripts, 1,000 photographic prints, 12,000 negatives, hundreds of recordings and musical notations in his possession.

Mr. Parks said, "This is a long way from 1942, when I arrived here to work for the Farm Security Administration. . . . I used to look at this big building and say, 'Wow, what a place,' and to come from a place like Fort Scott, Kan., where there are about 500 people living there, this was something."

Mr. Parks was born in 1912, the youngest of 15 children. He left home at an early age after the death

Gordon Parks's talents range from photographing a French fashion collection, as in this 1949 photo, taken in Paris, for *Life* . . .

of his mother and supported himself with odd jobs, working as a bus boy, piano player and dining car attendant on the railroad. During a layover in Seattle, he bought a camera for $7.50 from a pawnshop. He didn't even know how to load it. But he did know how to use it. His very first roll of pictures attracted the attention of the processing manager at Kodak, so the story goes, who gave Mr. Parks his first exhibit in the window gallery of the store. It was the beginning of a long and fruitful relationship with the camera.

"Photography allowed me the chance to go into writing, painting or whatever," Mr. Parks said. "It afforded me the time, and I will be forever thankful for it."

Mr. Parks's first professional picture was taken for the Farm Security Administration in 1942. During an interview with National Public Radio, he said that the director of the project, Roy Stryker, sent him to downtown Washington for a first-hand look at the way blacks were treated. Mr. Parks had not been exposed to such blatant racism before. He returned with his eyes opened.

Stryker asked him what he was going to do about it. When Mr. Parks replied that he didn't know, Stryker said, "What did you bring the camera down here for?" He told Mr. Parks to talk to some people about what he had seen and how it affected their lives. There was a woman cleaning in one of the government offices by the name of

Martin Simon

Mr. Parks views a small display of his works with (from left) Bernard Reilly, Curatorial Section head of the Prints and Photographs Division, Dr. Billington and Beverly Brannan, curator of photography, also of Prints and Photographs.

Martin Simon

. . . To directing films such as "Shaft," a poster for which he autographs as *Gazette* Editor Gail Fineberg looks on.

Ella Watson. She told Mr. Parks about her husband being lynched and he posed her in front of an American flag, with a broom in one hand and a mop in the other. With heavy irony, Mr. Parks called the shot "American Gothic." It became a classic (see cover).

After his work for the federal government, Mr. Parks went on assignment for *Life* magazine, creating photo essays with a social message, such as a series on Harlem gang members and the feature on Flavio, a Brazilian child from the slums. Flavio's story so moved readers that Mr. Parks was able to raise enough money to bring the child to the United States.

While at *Life*, Mr. Parks also shot high fashion in Paris, where he gained a versatility he later used on assignments for both *Glamour* and *Vogue*. In 1969 his first feature-length film, "The Learning Tree," was released. He was the writer, director and cameraman. When the Librarian of Congress added it to the National Film Registry in 1989, Mr. Parks said it was "one of the biggest achievements of my life."

"The Learning Tree," a personal coming-of-age film set in Kansas, was followed by the commercially successful "Shaft" (1971) and "Shaft's Big Score" (1972). The success of these movies was instrumental in opening the doors for other black filmmakers. They also gave Mr. Parks the financial independence he needed to explore other art forms, such as musical composition and ballet. In 1989 he filmed "Martin," a ballet he created in memory of the Rev. Martin Luther King Jr.

With more than 15 books in print, at 82, Mr. Parks continues to be prolific. Some of his most recent work can be seen in *Arias in Silence*, which combines photographic still-life images with his watercolor paintings accompanied by his poems.

"The pictures that have most persistently confronted my camera have been those of crime, racism and poverty," said Mr. Parks. "*Arias in Silence* is a rummaging through my imagination."

He is working on a second volume of color abstracts that combine photography and painting. In 1997 the Corcoran Gallery of Art in Washington plans to offer the first major retrospective of all aspects of his career.

"I am very happy about the decision I made to donate my collection to the Library of Congress," he said. "My family and close friends are happy." He also expressed particular gratitude to Pat Willard, an old friend and consultant in jazz to the Library, who "kicked me in the shins to come this way."

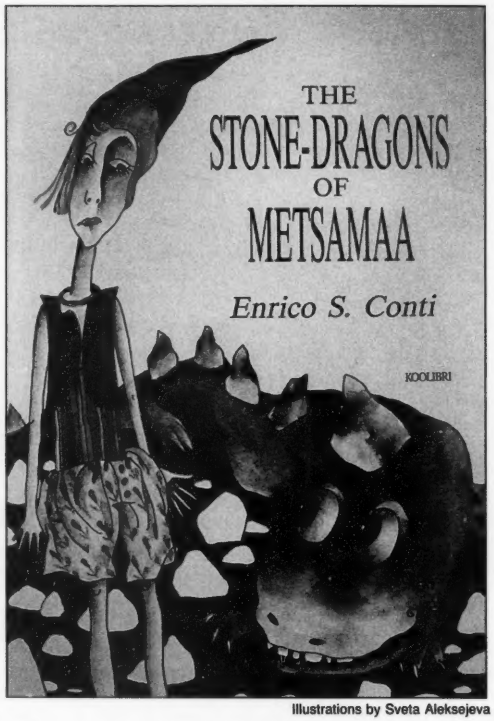
Craig D'Ooge is media director in the Public Affairs Office.

'The Stone-Dragons':
LC Specialist Pens Estonian Children's Tale

A lyrical epigraph from John Lennon—"There is nothing you can sing that can't be sung"—opens a children's tale by Eric A. Johnson, senior specialist in the Exchange and Gift Division.

The Stone-Dragons of Metsamaa is a story that recognizes the great power of music to bring peace and contentment. In the tale, Laul, a boy whose name means "song" in Estonian, sings every song he knows three times to lull to sleep a voracious dragon threatening to eat Laul's hilltop and home. The dragon is one of many that had been gorging themselves on Estonia's loamy hills. The beasts ripped huge holes in the landscape. Worse still, their burps and eruptions brought forth boulders that made the bits of land still remaining unfit for farming. Laul's inspiration resulted in a call to arms: Small and large choruses roamed throughout the land and sang till every last dragon was asleep.

As the dragons dozed in their first long sleep, the farmers collected all the boulders and made from them walls, castles and fortress cities. They restored their land to a smooth and fertile beauty but were aghast to hear the dragons stirring. Being so busy rebuilding their land, the people had not had time to sing. The dragons, warmed by the generous sun, began to waken. Quickly, the people marshalled all their troubadours, stationing them at every dragon's ear to croon melodies. The singing charm worked again, and from then on the Estonians gathered every year to sing once again, thus creating one of the most beloved customs of this Baltic nation.



Illustrations by Sveta Aleksejeva

Indeed, Estonia enjoyed a "singing revolution" when in 1988, 300,000 Estonians gathered to sing in protest of the Soviet occupation. This turnout represented one-third of the total Estonian population (not counting Russians and other ethnic groups in the country).

This original tale of dragons and songs, first issued in Estonia in 1994, marks the start of Mr. Johnson's career as an author. Writing under the *nom de plume* Enrico S. Conti, Mr. Johnson will soon have a second tale in the bookstores. His "The Color Thieves" will be published this summer in a bilingual English and Estonian edition.

Unlike the fanciful *Stone-Dragons*, the second book is a political allegory about the Soviet occupation of Estonia. It is illustrated by renowned graphic artist Reti Saks. Both books are being published by the firm Koolibri, Estonia's largest publisher of textbooks and other books for schoolchildren.

Estonia was an independent nation from 1920 until 1940, when it was annexed by the Soviet Union. In August 1991, responding to several years of increasingly popular support for independence, Estonia declared itself a free state, and by September it had become a member of the United Nations.

Mr. Johnson came to admire Estonia during his many personal visits while the Soviets ruled. In 1990, in his position as book exchange specialist, he was the first Library of Congress official to visit the Baltic States on business in more than 60 years. In 1993 he spent four months at the National Library of Estonia as a Book Fellow of the American Library Association. He spent an additional month on his own there to write 18 more stories for children.

Mr. Johnson's affection for Estonia, one of several parts of the former Soviet Union he visited, was prompted by his observation that only in Estonia did he witness an active and consistent resistance to Soviet domination.

For example, during his visit in 1983, he saw graffiti demanding "Soviet army out of Estonia." More recently, Mr. Johnson noted, Estonia has been the quickest to reverse the effects of Soviet rule. As he described it, "Estonia is like a tulip forcing its way up through tarmac and blossoming, despite the harsh conditions."

Of Russian background, illustrator Sveta Aleksejeva is 25 years old and is an Estonian citizen born and raised in Tallinn, Estonia's capital. In 1994 their first book was named to the 37th annual list of the 25 best books published in Estonia.

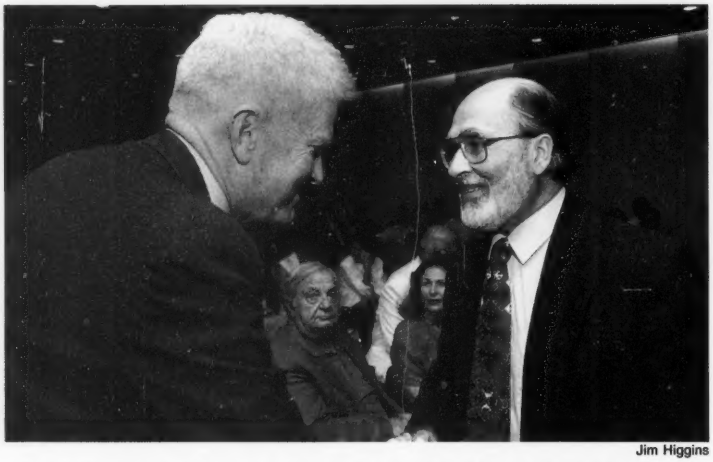
At the First Baltic Book Fair in Tallinn in February 1995, Ms. Aleksejeva received a special award from the Estonian Printers and Graphic Artists Union, which selects the books on the list. In April Mr. Johnson and Ms. Aleksejeva attended a book presentation at the National Library of Estonia organized to introduce their book. The illustrations were a main feature of Ms. Aleksejeva's concurrent art exhibit at the National Library. Her work, which features pen and ink with watercolor washes and colored pencil embellishments, has been featured in three art shows since 1989.

The Stone-Dragons of Metsamaa can be obtained by anyone on an exchange basis from the National Library of Estonia.

Mr. Johnson writes under the Conti pen name to represent a creative partnership with illustrator Sveta Aleksejeva. While the "S" in the pen name stands for Sveta, Enrico Conti can loosely be translated from its Romance-language roots as "rich in tales." —*Barbara Conaty*

Barbara Conaty is the team leader, Central and Eastern European Languages Team, Social Sciences Cataloging Division.

Aspects of Persian Culture:
Professor Addresses 8,000-Year Legacy



Jim Higgins

Dr. Billington (left) greets Seyyed Hossein Nasr during the July 14 lecture.

Seyyed Hossein Nasr, a professor of Islamic studies at George Washington University, celebrating the 50th anniversary of the Near East Section, highlighted the rich cultural tapestry of the Persian civilization.

He spoke on "The Components and Aspects of Persian Culture" to a capacity audience on July 14. His lecture was the fourth in a series on the Near East.

Dr. Billington in his introduction said that while some people see a "clash of civilizations" in the cultures of the Middle East, at the Library such diversity is seen as an opportunity and source of hope, rather than peril.

While admitting the daunting task of compressing an 8,000-year legacy into a 50-minute lecture, Dr. Nasr said he would "paint with a brush just a few strokes" to give some of the common elements that have survived and are shared by all who call themselves "Persian."

According to Dr. Nasr, the term "culture" is a 19th century European invention that compartmentalizes groups by common race, religion, language or location, such as the Hindus in India. "This does not work well with Persians because these lines are not clearly defined. The borders of Iran were set artificially by the great powers, and there is not a single language. . . . Kurdish, Turkish, Arabic and Persian [are] used frequently."

Leading thinkers in the 1960s described culture as a "shared historical experience," he said. Within this framework, he traced the legacy to the 8,000-year-old city of Kashan in central Iran. "Archaeologists have determined that this is one of the oldest continuously inhabited areas in the world," said Dr. Nasr.

He explained that the shared historical heritage stretches over much of central Asia, a vestige of the Persian Empire. From "Afghanistan to Kashmir, there is a consciousness of Persian history and culture in the literary heritage of the people." While peoples across central Asia adhere to the tenets of Islam, Dr. Nasr said that Persians are aware of their uniqueness in the Islamic world. "In Syria, Iraq, Lebanon, Egypt and Saudi Arabia, use of Arabic expanded with Islam, but when it came to Persians they retained their own language."

As an aside, he remarked that the classical language is "Persian" not "Farsi," which is a modern corruption.

According to Dr. Nasr, "The synthesis of Persian culture has not changed with the Iranian revolution." Classical Persian culture, philosophy and religious thought are still intact. "The fusion of religion to the language is the ethos of Persians."

The professor gave an overview of the pervasive influence of Persian thought on other cultures in the region. "Azerbaijanian poetry is impregnated with Persian aesthetic thought, and there is a rich tradition of Persian phraseology in Kurdish expression," he said. Through the Sufi orders (a mystical sect of Islam), he explained that the Persians extended their influence on Islam in Turkey, and the Ottomans in turn transmitted it throughout the Arab world. Persian literary influence spread through Tajikistan to Pakistan and India and on into China.

Dr. Nasr provided evidence showing that Zoroastrianism, the major ancient, pre-Islamic religion of Iran, can be found in Plato's writings. Known as a mathematician and magician in the West, Zoroaster exerted a far greater influence on philosophical thinking as Islam swept eastward, he said. "The ancient Greeks feared the Persians but looked upon them as a great civilization.

"What is the most profound element of a Persian?" Dr. Nasr asked. "Each person must answer that."

Jim Higgins

George Atiyeh gave an overview of the Near East Section; Ibrahim Pourhadi invited researchers to use the Persian collections.

Author of more than 50 books, Dr. Nasr is well known throughout the Islamic world for his writings and lectures on classical Persian and Islamic thought. He was the cultural adviser to the royal court when Reza Mohammad Shah Pahlavi reigned, and as professor, dean and chancellor at Tehran University, lectured and wrote about Islamic literature. He also was president of Ariyamehr University and founder of the Iranian Academy of Philosophy. Many of his writings have been translated, especially in Pakistan, where he lectures frequently, and many of his works in Persian and English are housed in the Library's collections.

George N. Atiyeh, head of the Near East Section, gave an overview of the work of the Near East Section during the past 50 years. Ibrahim Pourhadi, Persian area specialist, discussed the Library's Persian Collection, which includes 50,000 cataloged volumes. The collection contains a wealth of resources in the fields of literature, religion, politics and economics, as well as such treasures as illuminated calligraphy and rare 15th century manuscripts. He invited researchers to contact him for assistance in using the Persian collections for their studies.

—Joan Weeks

Joan Weeks is a public affairs specialist in the National Reference Service

The Role of Arab Women:
Despite Adversity, Social Change Has Occurred

In the face of adversity, Arab women have shaped their world by preserving social ties, family loyalties, cultural values and intellectual standards. But the real quest for social change must come from within oneself, according to Professor Leila Fawaz, chair of the Department of History at Tufts University.

"It is only in America that we can even talk about social change and the role of Arab women in it; in other words, this could have been a short lecture but it is not," said Dr. Fawaz on June 8 in her lecture "The Role of Arab Women in Social Change."

The lecture is one in a series that celebrates the 50th anniversary of the establishment of the Library of Congress's Near East Section (see LC *Information Bulletin*, July 10, 1995).

Dr. Fawaz's lecture is part of the Near East Section's effort to bring scholars to the Library to assess the scholarship relating to this critical part of the world, said George N. Atiyeh, head of the section.

Dr. Fawaz has written extensively about Middle Eastern affairs, particularly the history of Lebanon. Since 1983 she has been teaching at the Fletcher School of Law and Diplomacy. Dr. Fawaz was the editor of *The International Journal of Middle Eastern Studies* (1989–1994) and the series *The History of Society of the Modern Middle East*, published by Columbia University Press.

In her lecture, Dr. Fawaz told how wars and other conflicts in the region have set Arab women back socially. "Despite all the political disasters of this century, social change has occurred, but it is a mixed bag," said Dr. Fawaz.

Jim Higgins

Leila Fawaz: "Education is one of the few hopes that [Arab] women have for the future."

"Everybody has suffered because of war—men, women, children and the elderly, but men have an opportunity to shine in a war while women have to endure and suffer," said Dr. Fawaz. "What took a few hours to do before a war now takes all day during the war. A simple phone call is a challenge. How can one worry about social change when they can't even make a phone call?" she said.

"Education is one of the few hopes that women have for the future," said Dr. Fawaz. This is why women must struggle to send their children to school despite political conflicts.

According to Dr. Fawaz, "In the culture of war, so typical of our society, to go on day in and day out preserving the small habits that make daily life what it is, I find this admirable. Routine and normalcy are precious acts, which many take for granted."

Arab women have used other means to make their voices heard: Writers, artists and poets have denounced violence, and activists have organized demonstrations and sit-ins, while others have joined women's organizations in the United States and elsewhere.

According to Dr. Fawaz, the feminist movement in the Arab world has helped make it possible for women to become doctors, lawyers, educators, land owners, engineers, journalists and business executives. However, laws still limit certain activities of women, including where they travel, how they dress and whom they marry.

Ultimately, said Dr. Fawaz, "Until women can change the aspects of their lives that they do control, then they cannot expect to change the world in which they live.

"Much remains to be done."

—*Carroll L. Johnson*

Carroll Johnson is a communications specialist in Cultural Affairs.

Trading Places:

LC Employee Returns from Australian Exchange

Art Emerson has discovered that being a professional information specialist in a foreign country is quite a remarkable feat, even when you have worked at the largest library in the world.

Mr. Emerson is the American counterpart to Martin Hargous, the Australian librarian who worked in the Main Reading Room last year (see LC *Information Bulletin,* March 21, 1994). He worked at the State Library of New South Wales on an exchange with Mr. Hargous from September 1993 until September 1994. Mr. Emerson, who traded jobs, apartments and schedules with Mr. Hargous, learned many new reference sources, and much about the area's people and culture.

The State Library of New South Wales is the oldest public library in Australia, founded in 1826. Within its massive walls are three separate library facilities with specific purposes. The Mitchell Library contains the Australian research collection with both books and realia: oil paintings, pamphlets and ephemera. It is based on a collection begun by David Scott Mitchell, one of Australia's first great collectors. The General Reference Library, where Mr. Emerson spent most of his time, is one of two public service components in a general-interest multiformat collection. The Dixson Library, based on the private collection of Sir William Dixson, contains books, manuscripts, maps, pictures, coins, medals and stamps.

The State Library of New South Wales offers the services of a state library and a large public library. Because there are no age restrictions, school-age children enjoy the same degree of access as adults. Much of the reference librarian's workday is spent at duty stations, divided between the reference desk, telephone assistance and family history.

At times, the reference librarian's work is hectic. "There's no sitting at that reference desk," Mr. Emerson commented. Other duties include CD-ROM maintenance, editing a General Reference Library newsletter, and planning seminars for family history researchers.

First-line supervisors work at the desk with staff in sessions of 1½ hours each: 9–10:30 a.m. or 10:30 a.m.–noon. Mid-morning, librarians take a "tea" break. Two persons staff the desk in the evenings.

Coming to the Library of Congress in 1989, Mr. Emerson could be considered a relatively new employee. By Australian standards, however, he would be an old-timer. Most of his Sydney colleagues were recent certificate earners, often working at their first professional library positions.

Mr. Emerson said he was surprised to learn that most of the reference tools used in Australia originate in the United States. While the State Library invests heavily in electronic databases, the Australian librarians also use CD-ROMs produced in America. There is, however, a special Australian database called Austrom, which includes Australia-related databases on a wide range of topics.

Although most of his time was spent in the General Reference Library, Mr. Emerson noted, he received a thorough orientation to a few other Australian libraries. He spent a week working at the New South Wales Parliamentary Library, a library that is adjacent to the State Library, but administratively separate. In May and July 1994, he traveled to the capital, Canberra, to visit its three major libraries: the National Library of Australia, the

Federal Parliamentary Library and the Australian National University Library. Librarians at the Federal Parliamentary Library were so interested in LC and its databases that he made a second trip and trained staff to search the Library's on-line catalog, LOCIS, as a reference and cataloging tool.

Other activities included visiting the James Bennett Library Services and the Polynesian Bookshop, which serve as blanket order dealers for LC's Australasian collections. He also visited the National Library of New Zealand (twice) and the Wellington and Auckland City libraries.

Mr. Emerson was assigned a number of Australian inquiries to familiarize him with the culture. He remained busy throughout his tenure, completing almost 200 information requests while there. He was asked, for example, about "witchetty grubs" (an insect delicacy among Aborigines); he compiled a bibliography of books about Sir Charles Kingsford-Smith, one of Australia's famous aviators; he researched miners' strikes and responded to numerous statistical inquiries.

In addition to traditional library services, the State Library has instituted several fee-for-service businesses.

Mr. Emerson believes he benefited in several ways from his experience. It expanded his knowledge of Australian culture and gave him an opportunity to exchange ideas with Australian librarians. In addition, it assisted him greatly in his role as the Library of Congress's recommending officer for materials from Australia and New Zealand.

Said Mr. Emerson: "I basically decide which materials the Library of Congress will acquire from that part of the world." Now, he says, he's in a much better position to do that. "I think it was a terrific program."

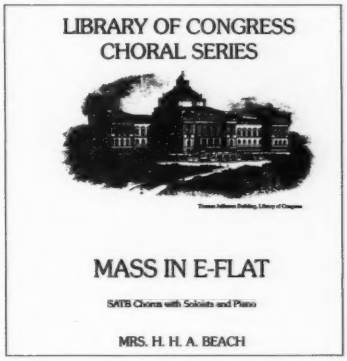
—Ardie Myers

Ardie Myers is a reference specialist in the Humanities and Social Sciences Division.

Music Division Co-Publishes Rare Pieces

"Since singing is so good a thing, I wish all men would learn to sing." This quotation, taken from the preface of the Library's copy of William Byrd's *Psalms, Sonnets, and Songs of Sadness and Piety* (1611), could be considered the inspiration for one of the Library's most recent publishing ventures.

Walton Music Corp. of Fort Lauderdale, Fla., has recently signed an agreement with the Library to co-



publish rare and out-of-print editions of choral music from the Music Division's unparalleled collections.

This joint effort, called the Library of Congress Choral Series, will result in new, reasonably priced, performing editions of sacred and secular music. The music, by American and foreign composers, is suited to the full range of choral ensembles, including professional and amateur choruses, children's singing groups, as well as church and school choirs.

The project was developed by music specialist Robert Saladini and Gunilla Marcus-Luboff, a well-known Swedish journalist and president of Walton Music Corp. Ms. Marcus-Luboff's husband, the composer and conductor Norman Luboff, founded the company in the 1950s. Since his death in 1987, she has run the publishing company.

Ms. Marcus-Luboff donated all of her husband's compositions and choral arrangements to the Library in 1993. As a result of recent efforts to reduce a backlog of materials, the entire collection of 10,000 items has been processed and a finding aid created. During work on the collection, Mr. Saladini and Ms. Marcus-Luboff realized that there was great interest in unavailable choral music, especially works by American composers who were unknown to many U.S. audiences.

The agreement will result in the publication of 50 choral works by the year 2000. Each work will contain a brief foreword by the Librarian of Congress and notes on the music by an LC music specialist. The entire series will be produced, marketed and distributed by Walton Music, and a percentage of the sales will be donated to the Music Division's Da Capo fund, which supports the continuing work of the division.

Among the first works produced in the series are:

"Mass in E-flat," Op. 5, for soprano, alto, tenor and bass (SATB) chorus, soloists and orchestra, written by Amy Marcy Cheney Beach (Mrs. H. H. A. Beach) (1867–1944) in 1891. Publication of this work moved Beach into the rank of America's preeminent composers. This is a reprint of the 1891 piano-vocal score published by A.P. Schmidt.

Adstant angelorum chori, Horatio W. Parker's (1863–1919) prize-winning eight-part *a cappella* work to a text in praise of angels by the 15th century Dutch theologian Thomas à Kempis.

"Twilight," a choral work for SATB and piano by William W. Gilchrist (1846–1916).

For more information on the Library of Congress Choral Series, including prices, contact: Walton Music Corp., 170 N.E. 33rd St., Fort Lauderdale, FL 33334; telephone (305) 563–1844; fax (305) 563–9006.

News from the Center for the Book:

Harvard's Kenneth Carpenter to Lecture Sept. 12

"Libraries and Readers: Toward a History of Libraries and Culture in America" is the topic of a lecture on Sept. 12 by Kenneth E. Carpenter, assistant director for research libraries at Harvard University.

The lecture will be delivered at 5:30 p.m. in the Mumford Room on the sixth floor of the Madison Building; it is free and open to the public.

Mr. Carpenter's presentation will focus on the need for a collaborative, multivolume history of libraries and culture for the United States. Prominent library, book and cultural historians from the United States and Britain have been invited by the Center for the Book to the lecture and to a conference the next day.

Participants will include Phyllis Dain, author of *The History of the New York Public Library* (1972); Donald G. Davis Jr. of the University of Texas; Peter Hoare, editor of the planned *A History of Libraries in Britain and Ireland;* John Hench of the American Antiquarian Society; Jane Aiken Rosenberg, author of *The Nation's Great Library: Herbert Putnam and the Library of Congress, 1899–1939* (1993); Wayne A. Wiegand of the University of Wisconsin; Michael Winship of the University of Texas; and Ian Willison, co-editor of the forthcoming *The History of the Book in Britain.*

SHARP Meets in Edinburgh. Larry Sullivan, chief of the Rare Book and Special Collections Division, and John Y. Cole, director of the Center for the Book, represented the Library of Congress on June 14–17 in Edinburgh, Scotland, at the third annual conference of the Society for the History of Authorship, Reading and Publishing (SHARP). The second annual meeting of this rapidly growing organization (the membership now exceeds 800) was hosted by the Center for the Book in July 1994 at the Library of Congress (see LC *Information Bulletin,* Sept. 19, 1994).

Edinburgh University's Department of English Literature hosted the 1995 meeting, at which more than 100 book historians and literary scholars presented papers. Historian Elizabeth Eisenstein presented the keynote address, titled "Proclaiming the End of the Book: Some Perspectives on Media Change," on June 15. Ms. Eisenstein reminded the audience that she had been one of the Center for the Book's first visiting scholars and, in fact, had suggested that the center's true focus was not "the book," but instead "print culture." The larger themes she addressed were considered from a different perspective on June 16 by the conference dinner speaker, Ian Donaldson of King's College, Cambridge, whose topic was "The Destruction of the Book."

There were 34 sessions at the conference, each consisting of a minimum of three papers (at the Library of Congress in 1994 there were 27 sessions). Larry Sullivan presented his paper, "On Nietzsche in Prison: Readings and Misreadings" during the session "Reading and Reading Practice" on June 15. John Cole chaired the session on "Literary Celebrity and Self-Promotion" on the same day, and spoke about the Center for the Book and its activities at the plenary session on July 17, titled "The History of the Book."

He described the Center for the Book's efforts to encourage the study of library, book and print culture history and announced its forthcoming (Sept. 12–13) lecture and conference about American library history.

Information about SHARP and its activities may be obtained from Linda Conners, Drew University Library, Madison, NJ 07940. The annual membership fee of $15 includes a subscription to the quarterly *SHARP News.*

Drew University Establishes History of the Book Center. The Graduate School of Drew University in Madison, N.J., has formally approved the creation of a Center for the History of the Book. In addition to other activities, the center will manage the New York Area Book History Consortium, a cooperative program of graduate-level studies.

Planning meetings to develop a program of courses, expected to be launched in fall 1996, are being held; plans are also being made for off-campus activities such as lectures and exhibitions. For information, contact Jonathan Rose, History Department, Drew University, Madison, NJ 07940; telephone (201) 408–3545.

History of Copyright Article Available. As part of the celebration of the 125th anniversary of the landmark Copyright Law of 1870, which centralized U.S. copyright registration and deposit at the Library of

Congress, the Copyright Office has reprinted an article by Center for the Book Director John Cole. "Of Copyright, Men and a National Library," a 26-page illustrated article originally published in the *Quarterly Journal of the Library of Congress* in April 1971, tells the story of how copyright was centralized at LC and assesses the significance of copyright deposits to the development of the Library's collections. Single copies are available from the Center for the Book, Library of Congress, Washington, DC 20540–8200.

Chinese Publishers Visit LC. On June 9 the Center for the Book hosted a delegation of Chinese publishers at the Library. Headed by Vice Minister Xie Hong of the Press and Publication Administration of the People's Republic of China, the delegation met with Dr. Billington; Marybeth Peters, Register of Copyrights; Carol Risher of the Association of American Publishers; and John Cole, who also gave them a tour of the Jefferson Building. In addition, they received briefings from William Lofquist of the Commerce Department and from George F. Beasley, Lorraine Toly and Betty Ann Felthousen of the U.S. Information Agency.

Library Publishers Meet in Canada. John Cole, who served as the Library's acting director of publishing from September 1993 through May 1995, represented the Library of Congress at the sixth biennial conference of the International Group of Publishing Libraries (IGPL), which met in Montreal and Ottawa on June 11–14. The meeting was hosted jointly by McGill University Libraries and the National Library of Canada.

Other participating institutions included the American Antiquarian Society, the Bibliothèque nationale de France, the Bibliothèque nationale du Quebec, the Bibliothèque Royale de Belgique, the British Library, Cambridge University Library, Edinburgh University Library, Harvard University Libraries, Herzog August Bibliothek, Koninklijke Bibliotheek, the National Archives of Canada, the National Library of Scotland, the National Library of Wales, New York Public Library and the University of Toronto Library.

The presentations, discussions and exchanges of ideas were organized into five sessions: Trends in Scholarly Publishing, Communication and Dissemination; Experiences in Using Research Collections to "Extend Knowledge," "Popularize Culture" or "Reach Donors" Beyond the Scholarly Community; Evaluating the Results of Publications, Exhibitions and Public Programming; Using New Technologies; and Planning for 2000.

Many of the suggestions growing out of the discussions recognized: (1) the widening scope of publishing, which now is intimately tied to exhibitions, public programming, institutional "marketing" and communication in general; (2) the rapidly changing nature of publishing, which is being revolutionized by electronic technologies; (3) the need for future conference "update" sessions on information technology and sessions on topics such as electronic licensing agreements; and (4) the need for improved communication among IPGL members and others who could become part of collaborative or bilateral projects in the future.

'Creating French Culture' Open Sundays

Through the support of private donors, the exhibition "Creating French Culture: Treasures from the Bibliothèque Nationale de France" will be open special hours on Sunday, 1 to 5 p.m. The rest of the Library will remain closed on Sundays. The exhibition will be on view Sept. 8 through Dec. 31, Monday–Saturday from 10 a.m. to 5 p.m. It will be closed on federal holidays.

More than 240 rare manuscripts, books, maps and other objects will be on display. Most of these treasures have never before been on display outside of France. The objects were chosen based on their uniqueness and beauty, their historic significance and their intellectual importance.

The exhibition will be on display in the Southwest Gallery and Pavilion of the Thomas Jefferson Building, 10 First Street S.E., across from the U.S. Capitol. The West Front doors of the Jefferson Building will be open for the duration of the exhibition. Tickets are required to enter the exhibition. Free, same-day passes will be available at the Library outside the exhibition space. Advance tickets are available, for a handling/mailing charge, from Ticketmaster. For ticket information call (202) 432–SEAT from Washington, D.C.; (410) 481–SEAT from Baltimore; (703) 573–SEAT from Northern Virginia; and from outside the Washington metropolitan area, call (800) 551–SEAT.

CLARIFICATION

A caption in the July 24 edition on page 337 misstated the contribution of Jean-François Champollion to the deciphering of Egyptian heiroglyphics. In 1821–22 Champollion completed deciphering the Rosetta Stone, which was begun by Thomas Young in 1818. In 1825 Champollion published the *Panthéon égyptien*, whose heiroglyphics he had deciphered. Pictured on page 337 was Folio 88 from the five-volume work.

News from the National Library Service:

Poster Highlights Milestones for Service to Disabled

An educational poster titled "A World Perspective of Library Service for Blind and Physically Handicapped Individuals" has been published by the National Library Service for the Blind and Physically Handicapped (NLS) in cooperation with the Friends of Libraries for Blind and Physically Handicapped Individuals in North America Inc. (Friends).

The large-print timeline features nearly 100 key dates from 308 A.D. (the birth of Didymus, blind head of the Catechetical School in Alexandria, Egypt), to 1995 (the publication of the Library of Congress's 10,000th numbered braille book). The poster is illustrated with a dozen original watercolors painted by Alfredo DaSilva, a retired *U.S. News & World Report* illustrator, who also was designer of the poster. Two dozen color photographs also depict historical events on the poster, which measures 52 by 20 inches and is suitable for framing.

"This project was a joint effort with the Friends to help raise the international level of awareness of library services for blind and physically handicapped individuals provided worldwide over the centuries. The poster traces many of the major people, organizations and events that have helped shape a world perspective on blindness," said Frank Kurt Cylke, NLS director.

The poster will be distributed jointly by NLS and Friends to libraries and educational institutions around the world. Individuals and corporations who are members of the Friends will also receive a copy.

Additional copies of the poster may be obtained by writing or calling Friends of Libraries for Blind and Physically Handicapped Individuals Inc., 1555 Connecticut Ave. N.W., Suite 200, Washington, DC 20036; telephone (202) 462–9600; fax (202) 462–9043.

Portion of the "World Perspective" poster

NLS Wins Apex Excellence Awards

Communications Concepts Inc. recently announced that the National Library Service for the Blind and Physically Handicapped (NLS) of the Library of Congress has won two national APEX '95 Awards for Publication Excellence.

NLS's new poster, captioned "My Books Adapt to Me," received an excellence award in the certificates and posters category, and the book *Answering the Call: Telephone Pioneer Talking-Book Machine-Repair Program 1960–1993* received an excellence award in the unique publications category.

"We are honored to have received these APEX '95 Awards of Excellence and are pleased that Communications Concepts has recognized the high quality of NLS's products," said NLS Director Frank Kurt Cylke. "I congratulate the Publications and Media Section staff for an outstanding achievement for NLS and for the Library of Congress."

"My Books Adapt to Me" is one of a series of posters aimed at informing Americans about the NLS program for blind and physically handicapped readers. Featured on the poster is Boa-An Tran, a student with a musculoskeletal disability, using a talking book. The poster represents a team effort by Publications and Media Section members writer-editor Ruth Nieland, who developed the theme, identified the model and supervised photography, and writer-editor Jane Caulton and assistant head Margaret Cytron, who designed the poster and managed production.

Answering the Call describes the program through which Telephone Pioneers volunteers have repaired more than 1 million talking-book playback machines between 1980 and 1993. It was written by NLS writer-editors George Thuronyi, who also handled production, and Ruth Nieland and was designed by Wickham and Associates.

The APEX awards are based on excellence in graphic design, editorial content and success in achieving overall communications effectiveness. Nearly 3,600 entries competed in the 77 subcategories for which 828 awards of excellence were awarded.

Communications Concepts Inc. publishes a monthly newsletter for communications professionals and a report series for managers of publications and sponsors a communications evaluation program and makeover service.

Revised Standards Published

Revised Standards and Guidelines of Service for the Library of Congress Network of Libraries for the Blind and Physically Handicapped was recently published by the Association of Specialized and Cooperative Library Agencies (ASCLA) of the American Library Association (ALA).

The new standards give libraries around the country a set of goals for high-quality provision of recorded and braille reading materials to patrons. Libraries can also use the document as a basis for long-range planning and improvements in services. At the same time, the document allows the National Library Service for the Blind and Physically Handicapped of the Library of Congress (NLS) to evaluate network library activities.

The standards document lists 13 principles of service, followed by specific standards for meeting these goals in 12 areas, such as resource development and management, public education, volunteers and policies and procedures. The text includes guidelines for determining appropriate staffing levels and for minimum space requirements.

The revision was underwritten by NLS, at the request of ASCLA, to address recent changes in library service resulting from the impact and effects of technology and the passage of the Americans with Disabilities Act. A committee directed by Donna Dziedzic, ALA senior program director and former NLS network librarian, produced the draft document, working with an advisory committee that brought together representatives of the blind and physically handicapped community and librarians from different regions of the country.

The publication is available from the ALA Order Department at 155 N. Wacker Drive, Chicago, IL 60606; telephone (800) 545–2433.

NLS Public Service Ads Win Another National Award

The National Library Service for the Blind and Physically Handicapped (NLS) was recently named recipient of a Certificate of Commendation from the Public Relations Society of America (PRSA) in its 1995 Bronze Anvil Awards competitions.

NLS received the Bronze Anvil commendation for its national television public service announcements (PSA). The series of six different PSAs features a variety of NLS patrons and was designed to inform the public about the talking-book program, a free national library service providing recorded and braille books. The PSAs were produced in both English and Spanish.

There were 555 entries in 21 categories in the Bronze Anvil Awards competitions.

NLS has received several other national and international awards for these outreach products, including a first-place International Gold Screen Award and trophy from the National Association of Government Communicators earlier this year. In 1994 NLS was twice honored in the Mature Media competitions with a second-place Silver Award in both the radio and television categories of these public service announcements. Robert Fistick, head of the Publications and Media Section, coordinates production of NLS PSAs.

NLS Director Addresses Convention

Frank Kurt Cylke, director of the National Library Service for the Blind and Physically Handicapped, addressed the annual convention of the American Council of the Blind on July 3 in Greensboro, N.C. On July 4 he spoke to the annual convention of the National Federation of the Blind for the 21st consecutive time. On both occasions, Mr. Cylke stressed the benefits inherent in centralized library services provided to blind and physically handicapped individuals. The focus of his presentations was development of two centralized braille storage distribution centers—one to be located in Utah and the other to be established in Ohio.

The End of the Century?

New LC Bibliography Looks at Past 'Battles'

Every researcher knows the value of a bibliography. Now comes a bibliography that also offers great fun as well as sheds light on a question nearly everyone is going to think about before too long.

For instance, if you are planning to celebrate the arrival of the 21st century in Hong Kong, you'll want to make hotel reservations. But for what year?

The Library of Congress's Ruth S. Freitag provides about as much help as anyone is going to get on deciding the starting date for the 21st century in a new bibliography, *The Battle of the Centuries: A List of References*, just published by the Library.

Ms. Freitag, a senior science specialist in the Library's Science and Technology Division, makes her own position perfectly clear by declaring in the introduction to her compilation that the 21st century will begin in 2001, not 2,000, as many people would believe:

"The source of the confusion is easy to discern; ever since learning how to write, we have dated our documents with year designations beginning with the digits 19. Obviously, when we must begin to date them starting with 20, we have embarked on a new century! Haven't we? The answer is no, we have not; we have merely arrived at the last year of the 20th century. As historians and others involved in measuring time continue to remind us, there was no year 0. In fact, there has never been a system of recording reigns, dynasties or eras that did not designate its first year as the year 1. To complete a century, one must complete 100 years; the first century of our era ran from the beginning of A.D. 1 to the end of A.D. 100; the second century began with the year A.D. 101.

"Those who are unwilling to accept the clarity of simple arithmetic in this matter and who feel strongly that there is something amiss with the result have developed some impressively convoluted arguments to promote their point of view."

This unsigned sketch accompanied the article "Division of Centuries: Father Time's Memory at Fault," in *Horological Journal*, February 1900. The author, like the figure of Father Time shown here, could not decide when a new century begins. *From* The Battle of the Centuries

The bibliographer further notes that the argument continues to flourish and probably will not stop, adding, "The shortness of human life is also a factor; as a century approaches its end, hardly anyone who experienced the previous conflict is still living, so we are doomed to undergo another round."

In her liberally annotated bibliography, Ms. Freitag offers 232 citations from the end of the 17th century through 1992 supporting the argument that a new century began in 1701, 1801 and 1901 and will begin in 2001. It also offers "impressively convoluted" opposition to this notion.

Citations are for published material in English, French, German, Dutch, Italian and Russian. Library of Congress call numbers or locations are given for materials in the Library's general collections. Locations are given for holdings of other libraries.

Much of the discussion cited is in the form of letters to the editor, with exchanges often becoming very lively.

Some correspondents changed their minds in the course of the debate and sent editors missives supporting positions they had originally opposed.

Empirical evidence from 1899 and 1900 suggests the question was a hot

issue worldwide. Most countries came around to celebrating Jan. 1, 1901, as the beginning of the 20th century. Ms. Freitag cites a *New York Times* editorial of Nov. 9, 1900, commenting on a dispatch from Rome announcing that Pope Leo XIII would celebrate the last mass of the century on Dec. 31, 1900.

Although there may have been small private celebrations of 1900 as the beginning of the 20th century, the acceptance of 1901 was almost worldwide. *The Washington Post* on Tuesday, Jan. 1, 1901, published a cartoon of Uncle Sam with the start of the 20th century noted on a wall calendar. "Old Century Passes, Advent of Twentieth Greeted with Loud Acclaim, Observances in Large Centers," acclaimed a headline. Press reports were the same from around the world, except from Germany, where the beginning of the new century had come and gone a year earlier.

Although many German scientists argued for 1901, the public wanted to celebrate on Jan. 1, 1900, and Kaiser Wilhelm obliged with a state ceremony reported on by *The New York Times* on that date. The German newspaper *Berliner Tageblatt* devoted half of its front page of Jan. 2, 1900, to the Kaiser's message to military units, frequently referring to the first day of the new century.

What Germany plans to do this time isn't clear, but then what a lot of people plan to do isn't clear. One of Ms. Freitag's references reports that London's Savoy Hotel already is overbooked for Dec. 31, 1999, by people wanting to celebrate the beginning of the 21st century. Another notes an *Esquire* report from January 1984 that "an eager band of young professionals is busy preparing for what has been billed as the world's most extravagant millennium bash. The World Millennium Ball will begin (if all goes according to plan) at 6 p.m. Greenwich time on December 31, 1999, at the Great Pyramid of Cheops."

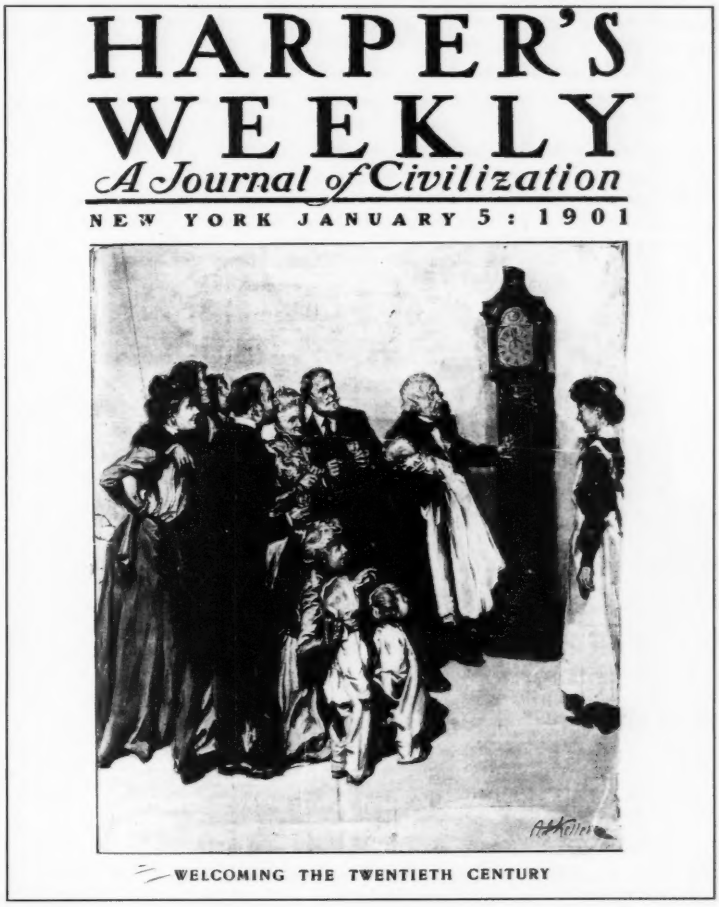
The exchange of letters is well under way. Ms. Freitag cites a letter to the French magazine *Science et Vie*, stating that the Genitron, a device on display at the Centre Pompidou in Paris, which is counting off the seconds of the 20th century, has its zero point Jan. 1, 2000, a year short. There's a citation from a Russian publication that concludes that the third millennium will begin at midnight Dec. 31, 2000.

An article in a German magazine from 1990 supports 2001, so the Germans may do a turnaround this time. Another citation quotes a *Time* magazine special issue in 1992 as "dismissing those who know how to count as 'purists' and claiming that 'very few of the world's citizens will wait for January 1, 2001, to mark the millennium's beginning.' "

The world has about five years to decide, and Ms. Freitag's bibliography offers fodder for the debate. The cover of the 57-page paperback book shows Father Time trying to decide on the first year of the 20th century.

The Battle of the Centuries is available for $2.75 from the Superintendent of Documents, P.O. Box 371954, Pittsburgh, PA 15250-7954. Cite Stock Number 030-001-00153-9. —*Jeanne Smith*

Jeanne Smith is a public affairs specialist in the Public Affairs Office.



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